



POTTERS
GUILD
of BRITISH
COLUMBIA

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Newsletter

November/December 1999

TERRY RYALS

CELADONS

an appreciation

November 6 - December 1

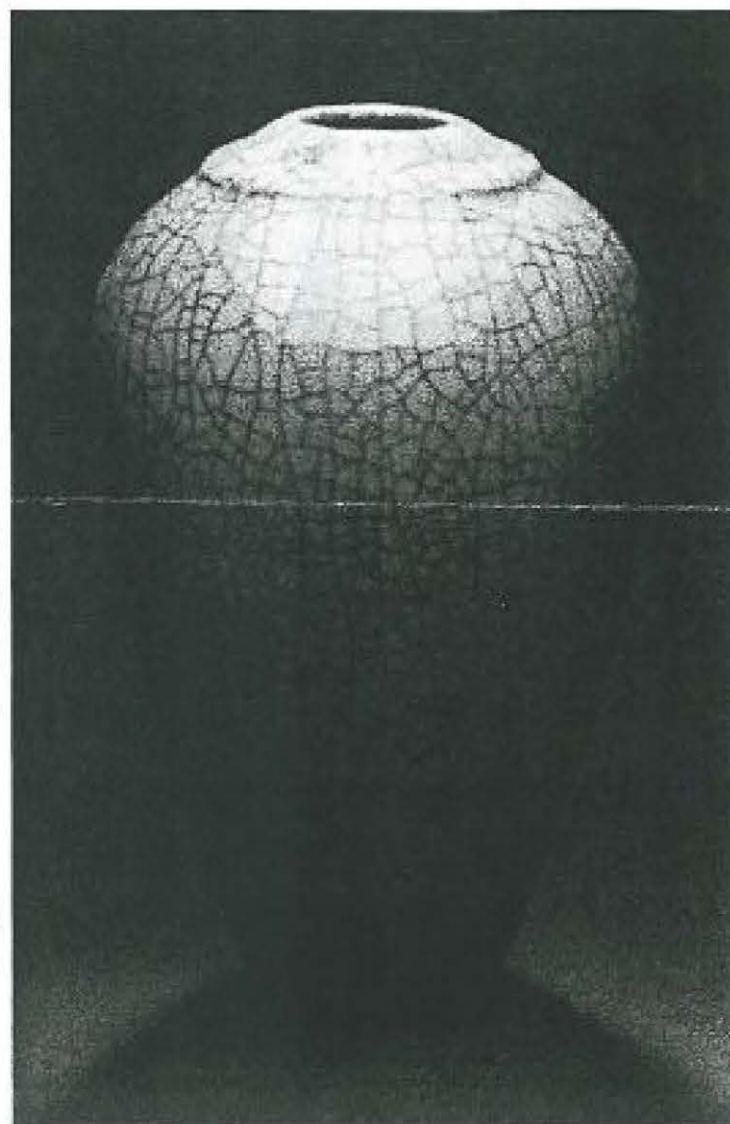
Gallery of BC Ceramics

Celadons with their intrinsic beauty, long history and technical variability have interested me for years. They can be glossy and translucent like polished jade or opaque and matte like stones on a beach. They can also be made to break and pool over decorative patterns. A closer look reveals tiny bubbles, undissolved particles and crystals floating in a glassy matrix.

These are all surface qualities I desired for my thrown clay forms. Thus, more than a decade ago, I began a journey into the history and science of celadons. This exhibition showcases works derived from that journey. All pieces speak of my love for sculptural form; some swell out from a narrow base and then neck back in at the top. Other forms stretch up or radiate outward, creating containers that pull you inward. All are functional rounded forms that are an invitation to touch and use. Celadon glazes them.

Terry Ryals

see page 7 where Terry Ryals discusses the history of celadon and his techniques



TERRY RYALS BIOGRAPHY

Terry's studio is located in the village of Brentwood Bay near Victoria. His work has been exhibited in galleries and craft shops in British Columbia for sixteen years. He has had three one-man shows and over twenty group exhibitions in Vancouver, Victoria and Salt Spring Island.

Terry has a broad educational background embracing his diverse interests. He began the formal learning process with a degree in chemistry from Carleton College in Minnesota. His developing interests in ceramics and sculpture eventually led to an honours diploma in ceramics/sculpture from Emily Carr College of Art in Vancouver. More recently, he studied anthropology and archaeology at the University of British Columbia with a special focus on Asian ceramics. His interests in arts and crafts have also led him to visit Mexico, New Mexico, Japan, China and Thailand.

He produces finely crafted wheel-thrown porcelain vases, plates, bowls, containers and teapot sets. The glazed surfaces are smooth and inviting to touch, varying in colour from rich matte black and glossy blues to matte white and celadon. His specialty is crackle glazes. These white and celadon glazes are formulated to crackle into a pattern of fine lines which are emphasized by china ink. The work is high-fired by natural gas to cone ten (1280 degrees centigrade) in a reduction atmosphere. The temperature and reduction atmosphere give the porcelain clays a whiteness and the glazes a depth and richness unequalled by any other firing method.

Terry's porcelain work is a culmination of his interests in sculptural form, functionality and technical experimentation. He has always been drawn to pure simple forms with clean lines and rich surfaces whether they are found in early modern sculpture, primitive pottery or the more refined forms of classical Chinese pottery. In particular, producing high-temperature reduction porcelain pieces reminiscent of Song Dynasty Chinese ware has been his special passion. Solving the inherent problems of clay bodies, glazes and firing methods brings out his love of technical experimentation. Combining this knowledge and producing contemporary, functional pottery for all to enjoy is his goal.

CORNER CHAIR

The Christmas season is here again which means this is the last newsletter of the twentieth century. It is fitting to wish you all well in the new millennium.

The sense of introspection inspired by the attention focused on the end of the millennium has offered us an opportunity to have a look at where we are as an organization and where we would like to be.

The Board has been discussing direction and policies during their last meetings and especially at a day-long retreat held in conjunction with our regular September meeting. We included discussion about several issues relating to our role as a provincial umbrella group and our function as a potters' community. It is generally felt that what we do as a provincial group is beneficial and worth developing. It was therefore decided to place less emphasis on the Gallery and business issues in the newsletter so that more space can be devoted to dialogue of interest to all potters in British Columbia. On a less frequent basis, we'll report news about the Gallery and in the near future we hope to introduce a gallery report profiling potters and relevant news for collectors and potential buyers. This will be included in the newsletter as well as sent to a Gallery mailing list. We will also be developing our own website, not to duplicate the newsletter but to provide information about the Guild and Gallery and more importantly individual members. Stay tuned for more details.

We also felt the need to put extra effort into building a sense of community among Lower Mainland potters who are not members of the smaller guilds. Previous discussions about having social events were reconfirmed. Consequently we have planned two social programs, with more in development. We hope that by giving opportunities for dialogue among members, the Guild will become more member driven creating a platform for member initiatives to complement those made by the Board. See page 5 for the first social planned for Thursday, December 9 where members can buy the book **Made of Clay** at a special once only price. A great Christmas gift!

On organizational matters we have decided to try giving Guild committees much more autonomy in decision making in order to streamline Board business. This will reduce our rather lengthy meetings and give members more opportunities for input.

While these ideas, except the website, do not represent big new initiatives, they show a definite shift in focus, a shift that our members and we think is important.

With an increase in social events and active committees, we hope to identify individuals who will help develop ideas and devote time to committees, programs and eventually take on a leadership role in the Guild. We believe these new organizational plans will help promote the great ceramic work of B C potters into the new millennium. Call any of the Board members to discuss these plans and lend your ideas and energy to help accomplish our goals.

May you all have a wonderful holiday season and may your New Year be Y2K bug free.

Ron Vallis President

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MADE OF CLAY AT CHRISTMAS

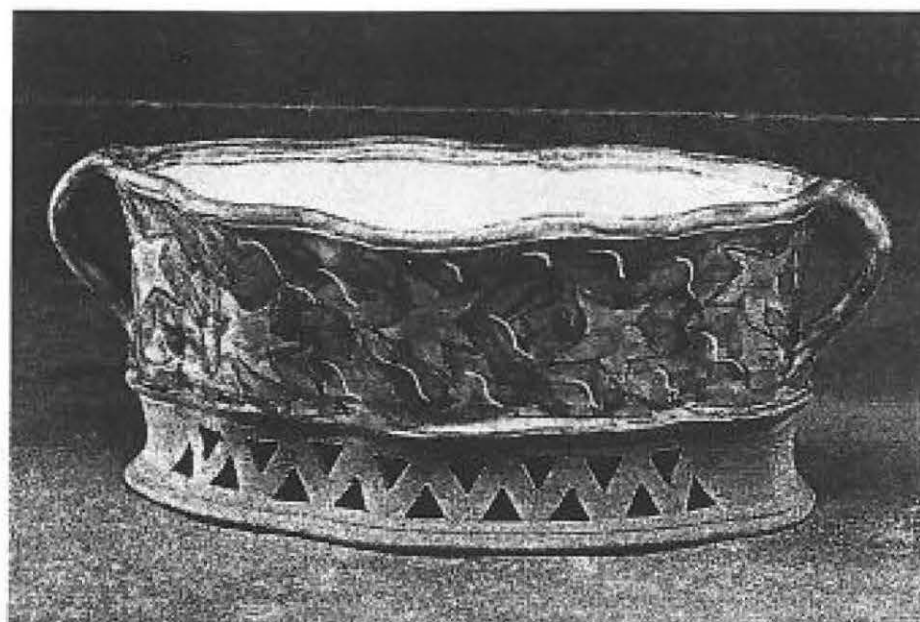
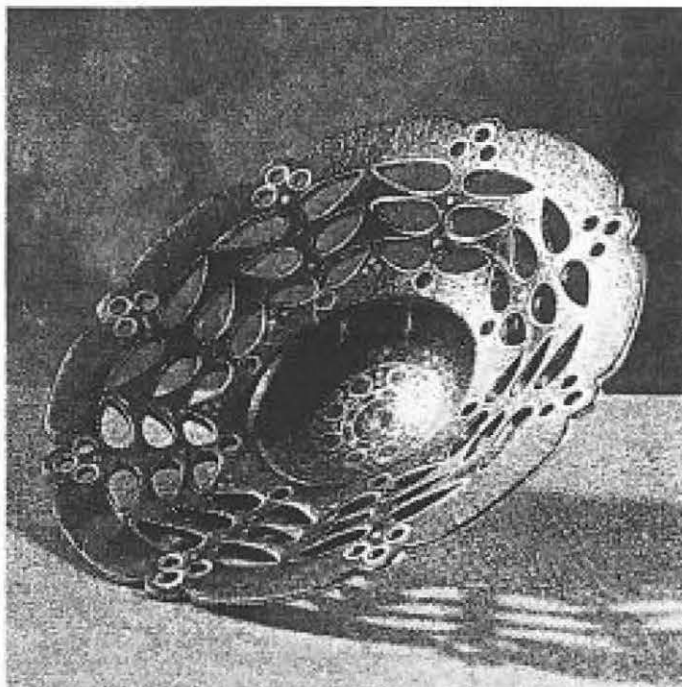
November 19 - 21

The date of this much-awaited event is rapidly approaching, tantalizingly at the beginning of the Christmas buying spree. While there are still several booths and spaces available registrations are slightly above our initial projection. Just a reminder that a booth (100 square feet) rents at \$450 and a space (25 square feet) is \$135. Rentals continue until November 18, which is when set-up commences.

A listing of participants, set-up instructions and a layout plan were mailed to registrants on October 7. Announcement cards and posters are being printed and should be distributed not later than October 25. Press releases have already been forwarded to several art magazines and will be dispatched to newspapers in early November.

To our many guild members, please remember to pay a visit to the event. Show times are: Friday, November 19 from 12:00 noon to 21:00; Saturday and Sunday, November 20 and 21 10:00 to 18:00. This is a great opportunity to invite your family, friends, and associates to accompany you to an event of your peer group featuring their newest masterpieces.

Ron Feicht, Show Chair



Works by Meg Burgess (top) and Gary Cherneff (bottom) are available for sale at Made of Clay at Christmas

CANADIAN CLAY SYMPOSIUM

Shadbolt Centre for the Arts
March 25, 2000

The brochure/registration form for Canadian Clay should be completed by the time you get this newsletter and will hopefully be in the mail to you via your local guild very soon.

It's an exciting all Canadian line up of legends from British Columbia and talent from across the country giving single and joint demonstrations in throwing, handbuilding, extruding, glazing, firing, and hands-on. You name it! We're planning a film festival, panel discussions, slide presentations, two exhibitions and even Dr D'arcy, D'arcy Margesson, to solve your clay and glaze problems. Walter Dexter and Gordon Hutchens raku fire together. Elaine Brewer-White handbuilds her humorous figures. Laurie Rolland demonstrates her unique approaches to handbuilding. Gary Williams from the Alberta College of Art in Calgary, known to do room-size installations, talks about his approaches to clay. Vincent Massey extrudes elements to works in progress as well as working with hand-formed styrofoam moulds. Suzanne Greenaway, owner of Prime Gallery in Toronto, shares her expertise. Glenn Lewis from Sechelt has an amazing history in clay and other adventures. Sam Kwan throws sections to produce big pots. Bruce Cochrane throws and assembles his elegant forms. Peter Flanagan shows us an amazing range of glazing techniques. Quite a line up! March 25, 2000 will be a full and exciting day.

We want the Canadian Clay symposium to be accessible for everyone. Early bird registration is \$64.20 including GST. After February 15, the fee is \$74.90. For a brown bag lunch, add \$10.70. What a deal! Registration is limited to 300 and we encourage you to register early. To register in person or by phone using Visa or Mastercard, visit or call the Shadbolt Centre for the Arts, 604-291-6864, or any Burnaby Parks and Recreation location. Or send cheque payable to the City of Burnaby, to Canadian Clay c/o the Shadbolt Centre for the Arts, 6450 Deer Lake Avenue, Burnaby, BC, V5G 2J3.

If you have questions, call me...
Cathi Jefferson 604-929-9175

NORTHWEST CERAMICS FOUNDATION

Congratulations to Shirley Phillips on Denman Island who was awarded a Maureen Wright Scholarship to attend a workshop given by Laurie Rolland. She has given us permission to publish her letter of application below.

Tam Irving President

September 1, 1999

Dear Foundation members

I would like to apply for the Maureen Wright Scholarship. I am really interested in attending a two-day workshop on October 9 and 10 at North Island College, Courtenay, given by Laurie Rolland. The cost is \$80.

I was very encouraged to hear about Maureen's pottery background. I too have been involved with clay off and on for 18 years and am primarily self-taught.

I first discovered this glorious mud in our backyard when I was about five years old. I made mud things and was very thrilled with my creations. I didn't really know there was such a thing as clay until my grade 11 shop class, when I got to make a pinch pot. Later in 1979 when I was taking a two-year recreational program I got to briefly touch it again. It was then I knew I had to be a potter not a recreational worker.

I have taken very few workshops over the years but my love for clay never wavered. I've been very involved in raising my three children, who are now aged 13, 11 and 7. During the last six years I have been working parttime for some wonderful potters on Denman Island. For one and half years I have learned sculptural techniques from Bentley LeBaron and one or two days a month I work with Janet Moe who handbuilds with coil and slabs. Since 1993, I have been Gordon Hutchens' studio assistant learning just about everything there is to know about studio production and the creative process.

I remain involved with my three children's active lives, my husband's on-call shift work, my three parttime jobs (I help a friend cater, as well) and renovating an old house (when time and \$ permits), but increasingly I have time for building a little studio where I can let my soul dance.

I have lived on Denman Island for 11 years now. This December will be the first time since 1985 that I will have a table at the Christmas Craft Fair. I feel that I can finally begin to pursue my dream to be a potter now that my children are older and that I will soon have a space larger than the bathroom to work.

Thank you for having this scholarship available, taking the time to read my letter and most importantly for considering me as a possible recipient.

Yours truly,

Shirley Phillips

You can write Shirley at Box 58, Denman Island, BC, V0R 1T0

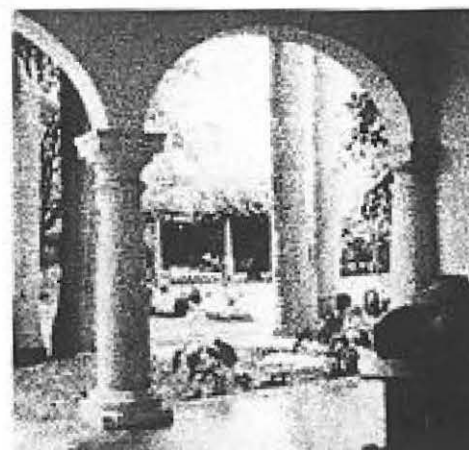
Use your expertise and spend a few hours in the Gallery helping holiday buyers select their special gifts?

This is a busy time in the Gallery of BC Ceramics. If you can give a half day a week or even one half day to support gallery activities, please call Jane at the Gallery 604-669-5645

MEXICO

with *Denys James*

ceramics art Spanish instruction
cultural tours



San Miguel de Allende

December 2 - 17, 1999

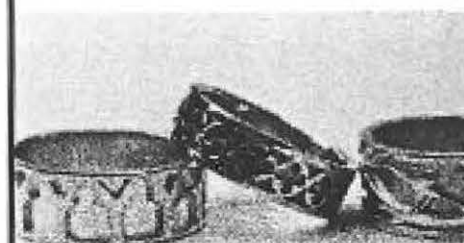
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GALLERY AND GUILD NEWS

STEMS AND STEINS DECEMBER 3 - JANUARY 2

Stems & Steins is the December exhibition in the Gallery and is non-juried. It's important to have a good volume and variety of work so squeeze in a few festive drinking vessels into a firing or two before the show opens on December 3. Getting them to Jane Matthews at the Gallery the week before would be a good idea. See the article on page 4 in the September issue of the newsletter for detailed information about submitting your work.

MUG WALL

We are announcing a new opportunity for guild members to sell their mugs in the Gallery with the introduction of a Mug Wall. This is open to all members and is not juried but the selection committee does have the right of refusal if the work is not up to minimum acceptable levels. The committee convenes every two weeks to select works. Please send in your mug; if you work in more than one style, include one sample of each. Once a relationship is established with new potters, work will be received on an as needed basis with a minimum delivery quantity of 10. Keep in mind that mugs should be priced at a minimum of \$15. We hope to create the wall by mid-November.

MEMBERS CHRISTMAS SOCIAL & SHOPPING SPREE

Thursday, December 9 18:00-21:00

One stop Christmas shopping at the Gallery with 25% off pots, 10% off books, and a special on the **Made of Clay** book sold at the wholesale price \$24 plus GST to members for one night only. Mark your calendars for the Christmas social and enjoy refreshments (nibble contributions welcome) and scintillating pot chat. Members, who are unable to attend, can phone and order the book at this special price between December 6-9; shipping is extra. *Gallery Committee*

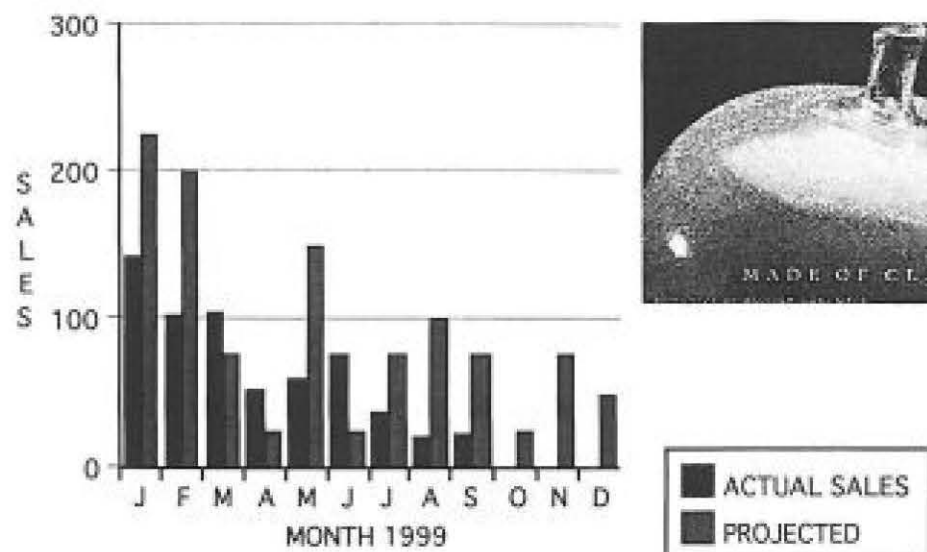
MEMBERS QUESTIONNAIRE

In the returned questionnaires, many requested socials and opportunities for potters to meet and exchange ideas. In response, the Gallery Committee has planned the first event for Thursday, December 9 between 18:00-21:00. Please see left on this page for details.

Check your newsletter each month for announcements of more events and for more facts gleaned from the questionnaire.

Communications Committee

MADE OF CLAY BOOK SALES



September does not include sales from Douglas & McIntyre



MEMBERSHIP

Welcome to our new members who have joined over the summer months.

Lizz Kelly, Box 876, Pemberton, BC V0N 2L0 604-894-3310

Peter V. Fankboner, 3327 Coy Avenue, Port Coquitlam, BC V3C 3V4 604-942-9693 <fankbone@sfu.ca>

Christl Hansen, RR#1, Hornby Island, BC V0R 1Z0, 250-335-2666

Sheila Jahraus, 1475 W. 11th Ave, #203, Vancouver, BC V6H 1K9 604-738-1495, fax: same, <fennec@intergate.bc.ca>

Kim H. Wong, 1925 Dayton St., Kelowna, BC V1Y 8A7 250-860-6928 fax: 250-325-7282 <juwong@interchange.ubc.ca>

Harumi Ota (West Coast Clayworks), 2340

Arbutus Road, Victoria, BC V8N 1V5 250-477-4531 fax: same, <ryall_ota@coastnet.com>

Toby Howell, Xchanges Artists Studio, 420 William Street, Victoria, V8V 3Y9 250-380-2529

Candace Moon, Box 843, Osoyoos, BC V0H 1V0 250-495-5053

Pat Armstrong, 107-2250 Oxford Street, Vancouver, BC V5L 1G1

Smithers Potters Guild, RR#1, Site 35, C2, Smithers, BC V0J 2N0 250-847-4614 fax: 250-847-5125 <summit@bulkley.net>

Lynsey Paterson, 1801 Alderlynn Drive, North Vancouver, BC V7K 1M8, 604-

898-4258, fax: 604-291-6801

McGill, B.J., 2738 Salloum Road, Westbank, BC V4T 1L7

RENEWALS

Elsa Schamis

James Kiteley

Thank you for your renewal.

ADDRESS CHANGE

Christiane Fortier, 3545 St. Catherines Street, Vancouver, BC, V5V 4K9, 604-261-4708

Iris Jeffrey, RR#1, S1A, C20, Tappen, BC, V0E 2X0

Rita Liu, 106 East 29th Avenue, Vancouver, BC V5V 2R2 604-876-3348

ROSEMARY APPLEBLOSSOM LONEWOLF

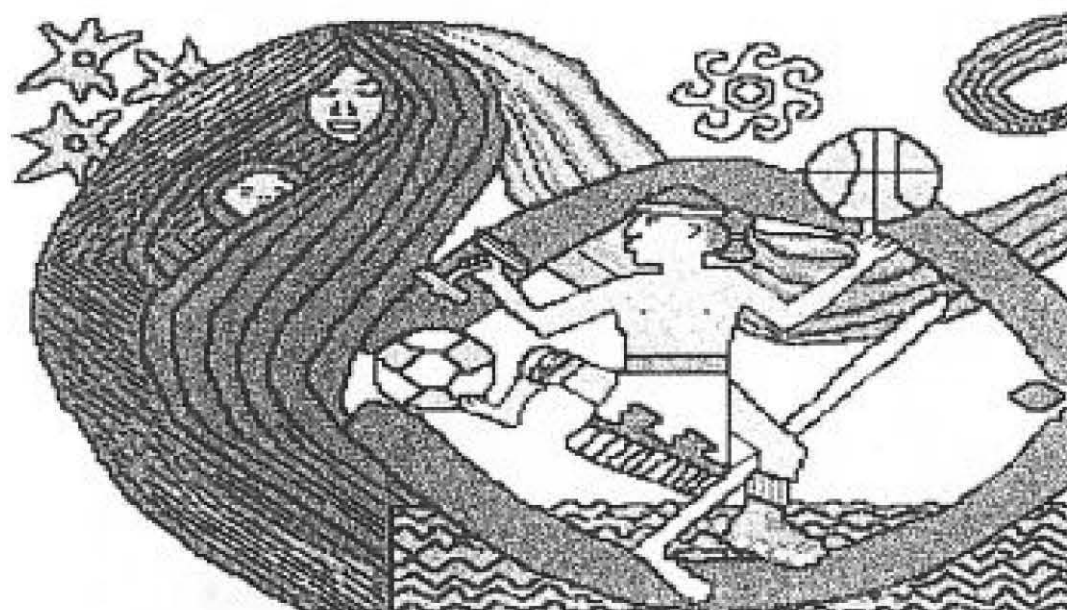


image: detail of mural at YMCA, Chandler, Arizona

Rosemary has just completed a yearlong project at the YMCA complex in Chandler, Arizona, where she now lives. This work consists of one large mural and smaller murals placed on columns. They are done on cement board and screwed in place allowing her to retrieve the pieces in the future if necessary.

Rosemary Lonewolf is a modern artist with strong links to her heritage. Her son, Adam Speckle Rock works with her and has become an accomplished artist. She still returns to Santa Clara to perform in the seasonal Corn Dance. She attended the Beijing Conference on Women's Issues a few years ago and continues to promote the well being of both natives and women in her art work and lecture series.

Anne Gilroyed
freelance writer

Rosemary Appleblossom Lonewolf, an artist/ceramist, originally from New Mexico, was in Victoria for the Native Arts Studies Association Conference and spent Saturday, October 16, giving a lecture and slide presentation to the Arrowsmith Potters Guild. Lonewolf is an international artist collected both privately and publicly. Some of her pieces are in museums throughout the United States including the Smithsonian Institute which also has works by her father, Joseph Lonewolf. She talked not only about herself but also about other artists in her family, all world-renowned Pueblo artists.

She showed slides of mural-size personally expressive work as well as many small pots beautifully incised. Pottery for hundreds of years was a family tradition in the Pueblos, the area known as the four corners where New Mexico, Arizona, Utah and Colorado meet. Everybody took part in the process even children. Rosemary learned the art of making pots, painting and incising them as part of her early daily activities. She showed the first pot she had created from beginning to end. She was fifteen and by then had known the intricacies of clay for a long time. In fact the notion of *who did this?* was a perplexing one for these artists when the tourist and art aficionados started taking an interest in Pueblo work. Several people could have and often did work on one piece but to satisfy this penchant for identity, they began signing their work in the early nineteenth hundreds.

Rosemary Lonewolf has stretched her talents to include very personal observations in her designs. She works with the traditional shape of a pot but combines the representational, stylized designs handed down by her family and incorporates modern concepts. If the pot does not seem to have enough space for the design, she turns it upside down! Her more recent pots are very small; three inches high is not unusual. When displayed upside down, the central focus is a scene that wraps itself around the shoulders of the piece, encroaching on other designs.

The design that reveals Ms. Lonewolf's stance between her heritage and the non-Pueblo culture is *The Garden State as Viewed from the Land of Enchantment*. It was inspired from her experiences living in New Jersey, the Garden State. The land of enchantment refers to New Mexico. On one side of this pot is a hydro pole, a monument to electricity; next to it is a Kachina figure, the icon that depicts the spirituality of all things for the southwestern natives. The power pole mimics the Kachina, its arms akimbo. Rosemary commented that both images represent sources of power. Also on this pot is the New Jersey turnpike and a female figure, arms outstretched toward a distant mesa and two stalks of corn, which represent man and woman. In another work she carved coils of barbed wire in a concentration camp style around the centre of one piece after a dispute with her brother-in-law over access to her land; he had blocked the road.

Michael Collins Wholesale

Potters' Accessories

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TERRY RYALS



continued from page 1

Techniques

I produce both crackle celadons and non-crackle celadons. The translucent quality of a thick celadon glaze is given even more depth and interest when it is crackled and stained. Cracks form in the glaze when the clay and glaze are formulated to shrink at slightly different rates on cooling. Rubbing the pot with china ink and removing it by washing can then stain the crackle lines. The stained crackle pattern can be large and bold, small and intricate or even double stained. Alternatively, the crackle can be unstained and appear as fish scales or crushed ice. The crackle celadon pieces are generally smoothly thrown and trimmed creating large curved areas for development of the unique crackle patterns. Non-crackle celadons highlight the beauty of fine detail such as carving and banding in the clay forms. The fluid celadon glaze thins out and lightens over sharp edges and pools and darkens in hollows. Banding can be cut or pressed into the clay forms on the wheel as in the bowls and vases. It can also be spiraled up the form when throwing as in the teabowls. Carved decoration works best for me in teapots, cups, containers and bowls. A metal trimming tool is used to cut a pattern of facets in the leather hard clay. A toothed metal comb can also be used to create patterns. Another technique I have used is to brush a clay slip pattern onto a leather hard piece.

Firing a feldspathic glaze containing small amounts of iron in a high temperature reducing atmosphere produces true celadons. It is not a complicated notion. The Chinese produced celadons long before chemical analyses or computers. To work backwards and try to reproduce these

ancient celadons does provide a challenge. However, science is amazing. Take some chemical analyses from archaeological specimens, combine with analyses of modern glaze materials, mix through a computer and start testing. With this as a starting point, and the help of some modern glaze formulas, I have produced hundreds of celadon glaze tests over the years. Of these, I am currently using about eight to ten.

Celadons are very simple glazes. I limit my formulas to only five ingredients: feldspar, silica, kaolin, calcium and iron oxide. All impact celadon colour, crackle and surface. One half percent iron oxide creates a light green. One percent gives a basic green celadon, while two to three percent produces a dark green. To make a blue green celadon the percentage of titania has to be reduced to almost nothing (i.e. 0.002 %) by carefully choosing the glaze ingredients. (Titanium, a trace element, is present in some glaze ingredients.) Yellow or olive green occurs with an oxidized or partially oxidized kiln; something I don't actively pursue. Slight variations in green also occur by varying the ratios of the main fluxes (potassium, sodium and calcium). Because I make my own clay bodies and my passion for crackle glazes has affected their development, most of my celadons crackle when fired. However, fewer cracks occur in the glaze if fine-grained silica is used in the glaze formula. I have found making non-crackle celadon glazes very difficult. To achieve a non-crackle celadon, the overall quantity of the fluxes needs to be reduced in the glaze along with using more of the fluxes sodium, magnesium, iron and titanium. Adding fine-grained silica helps, as would adjusting the clay body used. Glossy surfaced celadons are most commonly produced. I also achieve a semi-matte surface by lowering the alumina content of the glaze to ten percent or less. This produces a silica matte surface. I have yet to

find a magnesia matte or alumina matte celadon as appealing.

As each of the five ingredients in a celadon glaze has several variations, the possibilities for formula development are endless. There are tests to be conceived and old tests to be reexamined, new clay bodies to be developed and all the many variables of the kiln environment to be scrutinized. Throughout these explorations I feel the connection with and appreciation of those who went before, those who practiced their art without highly technical aides but, just perhaps, had as many test tiles.

History of Celadons

The Chinese first produced celadons over two thousand years ago and they perfected them a thousand years later during the Song Dynasty. To the ancient Chinese, celadons resembled both bronze and jade: the two most precious materials known at that time. Celadons raised ordinary clay objects into the world of official patronage. While the drive to experiment with celadons was pushed by the patronage of the wealthy and powerful, the aesthetic appeal and utilitarian usefulness ensured its long-term survival. After the Song Dynasty, decoration with cobalt blue and other colours gained popularity and celadon production fell dramatically. Today, celadons are still produced in China, Japan and Korea. I can often find examples of celadon wares in import and antique stores, some of my favorite places to wander.

Terry Ryals



CALL FOR ENTRY

deadline for proposals ASAP

Lighting Tomorrow: Out of Hand Craft Fairs in Victoria are planning a show and sale of innovative light fixtures for the home and office. Open to craftspeople and designers in all media. Works are judged and monetary awards given. Contact Ramona Froehle-Schacht 250-592-4969 or email <ramona@outofhand.bc.ca>

deadline November 20

Port Moody Arts Centre's, Blackberry Gallery is accepting applications from artists for exhibitions in 2000. Two galleries are available and solo or group shows are considered. Call 604-931-2008 for information package and application form.

deadline November 22

Department of Heritage, Ottawa, call for submissions for a visual concept of an emblematic sculpture to launch the *Competition of the Games of La Francophonie*. The concept can be an illustration, photograph or graphic. Competition is in two

parts: a national selection coordinated by Heritage and an international selection coordinated by CIJF. Information, rules and registration form: Lucie Lepine 819-997-4787 <lucie_lepine@pch.gc.ca> or Guylaine Normandin 819-994-9735 <guylaine_normandin@pch.gc.ca>

deadline November 24

Vancouver Community Arts Council's first annual juried Christmas Salon and Sale. This is a fundraising exhibition, December 1-23. Professional artists are invited to submit a maximum of 3 pieces and can receive 60% of selling price. Drop off works at 837 Davie Street on November 24, 26 or 27; include a cv; all works must be labelled with name, title, medium and retail price (must be under \$300). Submission fee is \$10. Call 604-683-4358

deadline November 30

Vancouver Community Arts Council is calling for women artists to submit works focussing on the spirit of women. The exhibition *Spirit of Women 2000* is sched-

uled for March next year and will celebrate International Women's Day, March 8. Include 5 labelled slides with name, title, and a dot in bottom left hand corner; a list of the slides and their identity; artist statement; artist resume; and a self-addressed stamped envelope. Send to Spirit of Women 2000, Community Arts Council of Vancouver Gallery, 837 Davie Street, Vancouver, V5L 2Z2. Contact: Barbara Bickel or Mary Lou Riordon-Sello 604-683-4358

deadline March 10, 2000

The Craft Studio at Harbourfront Centre in Toronto is a unique Canadian institution that provides emerging craftspeople with a stepping stone between school and a professional career. **Craft Studio Residences** in metal, ceramics, glass and textiles; residents exhibit work, attend lectures, participate in workshops and teach classes. Contact: Melanie Egan, Crafts Studio Coordinator, 416-973-4963 or fax 416-973-4933; www.harbourfront.on.ca; Harbourfront Centre, 410 Queens Quay West, Toronto, Canada, M5V 2Z3



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TWO SLIDE TALKS AT ECIAD

BELGIAN CERAMIST AND SCULPTOR JOHAN CRETEN

Tuesday, November 9 19:00
Room 328

Johan Creten, a Belgian ceramist and sculptor, is at the forefront of recent developments in European ceramics. Produced in residencies all over the world, his large scale figurative works combine his interests in culture and nature, and are usually presented in sensitive and richly evocative installations in specific buildings or the outdoor. Last year he worked in Mexico for many months and he will be coming to Vancouver after a stay in Oakland at the California College of Art and Crafts. He shows slides of his work and reveals to us their complexity. NOT BE MISSED.

Admission at the door: \$5.00

CATHERINE HESS FROM THE GETTY MUSEUM

Tuesday, November 23 19:00
Room 328

Catherine Hess, associate curator of decorative arts at the Getty Museum in Los Angeles, has recently published a book on the acquisitions by the Museum of the Gentili archives, an important and unique ensemble of documents related to the production of Maiolica in Italy during the Renaissance. She explains the importance of this material and shares with us her knowledge and expertise in that important period for ceramics in Europe. She completes her lecture with slides on her research in Italian Maiolica decorated with sexual subjects; see her article *Sexpots* in the summer issue of *Ceramic Review*. This event promises to be altogether informative and exciting.

Admission at the door: \$5.00.

For further information about these two presentations, contact Paul Mathieu, 604-844-3800 ext: 2846, at the Emily Carr Institute of Art and Design, 1399 Johnston, Granville Island, Vancouver.

PROJECT EMPTY BOWL

February 24, 2000

The Canadian Craft Museum is hosting the second **Project Empty Bowl** for **A Loving Spoonful** on February 24, 2000 and we are actively collecting donations of soup bowls. The Fraser Valley Potter's Guild and a potter-come-wood turner have pledged donations of portable, food-safe bowls. **A Loving Spoonful** is anticipating 300 guests; please do encourage all your potter friends to donate a bowl or ten to the cause. We'd also love to have glass, wood, metal and even stone bowls!

The **Project Empty Bowl** in February 98 raised over \$20,000. All proceeds went to **A Loving Spoonful**, a charity that delivers nutritious meals to the homes of people house-bound with AIDS. The recipients of the food packages are sometimes parents whose children are also the Spoonful's clientele. To make this article short; **Project Empty Bowl** is a worthwhile cause that needs the support of the clay community. Bowl donations can be dropped off at the Gallery of BC Ceramics on Granville Island or **A Loving Spoonful**, 1300 Richard Street in Vancouver. For information call Rachelle Chinnery at 604-874-8518.



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TOZAN CULTURAL SOCIETY PRESENTS DRAGON FEAST 2000

The Tozan Society will be hosting a fundraising Japanese dinner on April 15, 2000 in Nanaimo, British Columbia. We extend a special invitation to participate by attending and/or donating a unique Japanese style dinner set. Two sets would be wonderful. Tozan Society's success is based on the principle of many volunteers, potters like you who donate your gifts to fundraising events.

The place setting is one 6 inch tempura plate; one 8 by 6 inch sushi plate; one salad/soup bowl about 2 1/2 inches high by 3 1/2 inches or 4 inches wide; one teacup, 4 inches wide by 4 to 8 inches high (footed); one or more sauce bowl about 3 inches wide by 1 inch high; one small sake cup about 2 inches tall by 2 inches wide; plus any additional pieces you would like to include such as a chop stick rest.

Additionally we are seeking donations of sake bottles with one or two cups. These will be sold from the bar filled with sake as an additional fundraiser. There will also be a silent auction and door prizes. Donations of pottery items for the above are welcome.

The dinner price is \$100 and the second ticket \$75. These tickets include a Japanese dinner set to take home, a sumptuous Japanese dinner and many door prizes.

Please contact the following people for delivering your finished dinner sets and other pottery items: Heather Cairns (604-985-1779) North Vancouver, Gari Whelon (250-753-3699) Nanaimo, Terry Sebold (250-652-5005) Brentwood Bay, Deb Taylor (250-753-4026) Nanaimo, Mo Beardsley (250-245-4867) Ladysmith, Yiwei Wang at Niwa Gallery (604-681-6417) Vancouver, Louise Lashambe (604-275-0599) Vancouver.

Please call any of the above individuals for information and watch this newsletter for more details. Visit the Tozan website: www.tozan.bc.ca to learn more about the August 1999 firing of the Naborigama kiln and our activities.

Thank you, in advance, for your participation.

EXHIBITIONS

Night of the Big One: sculptures by Michelle Mathias

Cosmopolis Gallery, 1009 Commercial Drive, October 13-November 12

Robert Studer and Dona Nabata

Gallery at Ceperley House, 6344 Deer Lake Avenue, Burnaby, B C, October 28 - November 28; opening reception: Saturday, November 6, 13:00-15:00

Figurative Ceramics by Denys James



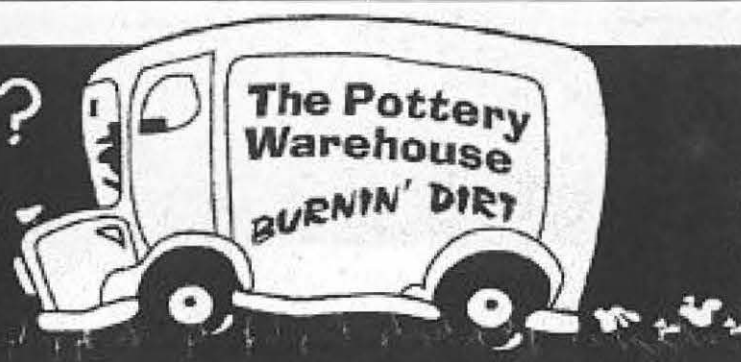
Liberty Bakery, 3699 Main Street, Vancouver, November 10-January 15; opening reception November 10, 18:00-21:00

New Works by Mark Maestro

Philippine Center Gallery, 556 5th Avenue, New York, October 19-November 5

Do we deliver?
You betcha!

Serving more potters
every day



Victoria - 1st & 3rd Wednesdays each month

Denman & Hornby Islands - 2nd Wednesday

Parksville/Qualicum - 1st Thursday

Saltspring Island - 2nd Thursday

Cobble Hill/Mill Bay - 3rd Thursday

Courtenay/Campbell River - 4th Wednesday

Coming soon - delivery to Vancouver
Call for details

The Pottery Warehouse

2071 S. Wellington Rd. Nanaimo V9X 1V7 Ph. 250-716-9966

WORKSHOPS

October 30 Saturday 10:00-16:00 and November 6 Saturday 10:00-14:00 *Saggar Firing* **Maria P Spies** Mixing and applying terra sigillata, packing saggars, loading the saggar kiln, one bisque and two saggar firings. Fee: \$90. 19508 NE 202nd Place, Woodinville, WA, 98072, 425-788-9383

January 16 Sundays 10:00-13:00 8 sessions; Mondays January 17 10:00-13:00 or 19:00-22:00 8 sessions; Tuesdays January 18 19:00-22:00 8 sessions; Thursdays January 20 19:00-22:00 8 sessions *Introduction to Pottery* **Jay MacLennan** (Sun), **Takako Suzuki** (Mon am), **Gillian McMillan** (Mon pm), **Sabrina Keskula** (Tues), **Fredi Rahn** (Thurs) Designed for absolute beginners; introduction to basic methods used in making clay forms by hand and on the wheel. Fee: \$115.26. Shadbolt Centre for the Arts, Burnaby, 604-291-6864

January 17 Mondays 10:00-13:00 8 sessions and January 19 Wednesdays 19:00-22:00 8 sessions *Continuing Pottery* **Linda Doherty** (Mon) and **Darrel Hancock** (Wed) The emphasis is on throwing skills and improving glazing techniques. Fee: \$115.26. Shadbolt Centre for the Arts, Burnaby, 604-291-6864

January 17 Mondays 19:00-22:00 8 sessions *Clay Sculpture* **Debra Sloan** Basic handbuilding and aesthetics. Live model for three classes for those working in the figurative. Fee: \$128.90 (includes model) Shadbolt Centre for the Arts, Burnaby, 604-291-6864

January 19 Wednesdays 10:00-13:00 8 sessions *Daytime Pottery* **Fredi Rahn** Basic instruction in handbuilding, wheel throwing and glazing. Fee: \$115.26. Shadbolt Centre for the Arts, Burnaby, 604-291-6464

January 22 Saturdays 12:00-15:00 8 sessions *Throwing: intermediate and advanced* **Sam Kwan** More advanced techniques and explore complex forms; problem-solving and new methods to finish work. Fee: \$115.26. Shadbolt Centre for the Arts, Burnaby, 604-291-6864

January 29 & 30 Saturday and Sunday 10:00-16:00 *Wheel-thrown: altered and added to* **Bob Kingsmill** Wheel-thrown



shapes and add handles and feet, alter shapes, carve and just plain fool around. Fee: \$126.97 (includes firing but not clay) Shadbolt Centre

for the Arts, Burnaby, 604-291-6864

February 6 Sunday 10:00-16:00 *The Throwing Clinic* **Darrel Hancock** Refine techniques and tackle problem areas; specific hand positions, wheel speed, body to wheel positioning, clay stress and torque, opening and compressing platters. Fee: \$32.10. Shadbolt Centre for the Arts, Burnaby, 604-291-6864

HOLIDAY OPEN STUDIOS

Wildrice Studio

Keith and Celia Rice-Jones

Saturday & Sunday, 10:00-17:00

November 27 and 28

Annual Christmas sale at 8072 11th Avenue, Burnaby, 604-522-8803

Claythings Pottery Annual Sale

Heather Cairns

Saturday & Sunday, 10:00-16:00

November 27 and 28

Annual sale at 3969 St Pauls Avenue, North Vancouver, 604-985-1779

Assoc. Fire Art Studios

Saturday, 9:00-17:00, November 27

Annual Christmas sale at 4368 Wellington Road, Nanaimo, 250-758-8989

M J Ceramics

Elizabeth and Joseph Mihalik

Saturday & Sunday, 10:00-16:00

November 27 and 28

3094 Procter Avenue at 31st, West Vancouver, tel/fax 604-926-5628

Ceramics Arts: Winter 2000

Daytime Pottery \$115.26, 8 Wednesdays, 10am-1pm Jan 19

Introduction to Pottery \$115.26

8 Sundays 10am-1pm Jan 16

8 Mondays 10am-1pm or 7-10pm Jan 17

8 Tuesdays 7-10pm Jan 18

8 Thursdays, 7-10pm Jan 20

Continuing Pottery \$115.26

8 Mondays 10am-1pm Jan 17

8 Wednesdays 7-10pm Jan 19

Clay Sculpture \$128.90, 8 Mondays 7-10pm Jan 17

Throwing: Intermediate/Advanced \$115.26

8 Saturdays 12noon-3pm Jan 22

The Throwing Clinic \$32.10, 1 session

Sunday 10am-4pm Feb 6

Wheel-thrown: Altered and Added to, Bob Kingsmill

\$126.97, Saturday and Sunday 10am-4pm Jan 29 and 30

Pottery Open Workshop student: \$5.66/non-student: \$8.09

Monday, Wednesday and Sunday 1:30-5:30pm, Wednesday 5:30-9:30pm, begins week of Jan 16

Call 291-6864 for information and registration



SHADBOLT CENTRE FOR THE ARTS
6450 Deer Lake Avenue
Burnaby, B C V5G 2J3

SHADBOLT CENTRE for the ARTS

MARKETS & FAIRS

ARTISAN'S FAIR

Saturday & Sunday 10:00 - 17:00

November 6 & November 7

Pottery, weavings, woodturned objects, sheepskin items, paintings, tole painting, stained glass and artist demonstrations. Fort Langley Community Hall, 9167 Glover Road. Contact Heleen: 604-824-4887 or Carol: 604-583-3476

WINTER MARKET

Sunday, December 12 11:00-17:00

East Vancouver and West End Farmers Market presents its fourth annual market at Heritage Hall, East 15th and Main Street. Admission: \$2, children under 12 free

FREE STUDIO

Free studio space and storefront, wired for single phase, 60amp kiln, approx. 300sq ft. Call 604-874.8518

WANTED

Electric kiln, cone 8 to 10, 9 to 10 cu. ft., call Mer 604-266-8956

MEMBERSHIP RENEWALS

Your membership may be due for renewal. Please check the label on your newsletter envelope and if your term has expired, renew by sending your membership fee to the Guild office.

Fee schedule is listed below.

NEWSLETTER

SUBMISSIONS

Information and photographs are welcome anytime. Space is limited; please submit text as brief as possible and identify images. Be certain to include name and telephone. Material received after the deadline will be considered for following newsletters. We reserve the right to edit for space and clarity.

DEADLINES

January	Wed, Dec 8
February	Wed, Jan 13
March	Wed, Feb 10

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fax	604-669-5627

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**POTTERS
GUILD
of BRITISH
COLUMBIA**

1359 Cartwright Street
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Tel: (604) 669-5645

POTTERS GUILD OF BC NEWSLETTER

ISSN #: 6319 812X

The Newsletter is published 10 times yearly as an information link for members. Submissions of articles, letters and anything else of interest are happily received and should be submitted by the second Wednesday of a month. Unclassified and articles may be edited for space needs. Fax us at (604) 669-5627 or send an attachment file on email to <bcpguild@intouch.bc.ca>.

General Manager: Jane Matthews

Office Assistant: Shawn Kleitz

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Board of Directors:

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Membership Fees for 12 months (incl GST)

Individual \$40 Senior (65+) or Student \$25 Family/Studio (max. 4 people) \$55
Group/Institution/Corporation \$80

Advertising Rates (not including GST)

Full Page \$130 1/2 Page \$65 1/3 Page \$40 1/6 Page \$25

Unclassified Rates (not including GST)

Members Free! Non-members 3 lines for \$8, each additional line \$2

Website: www.margaretdesign.com/pguild/

Email: bcpguild@intouch.bc.ca

Gallery



British Columbia Ceramics

wishes you a merry merry holiday season

Gift ideas for the special person on your list



Mas Funo

Mas raku fires delightful little sculptural boxes whose shapes, lines and textures are inspired by the subtlety of nature. Each one is distinct, yet several grouped together make a powerful statement.



Geoff Searle

One-of-a-kind collectable vessels, each individually burnished and fired with combustible materials to mark the surface of the clay. Colours range from soft ambers and yellows to greys and greens.



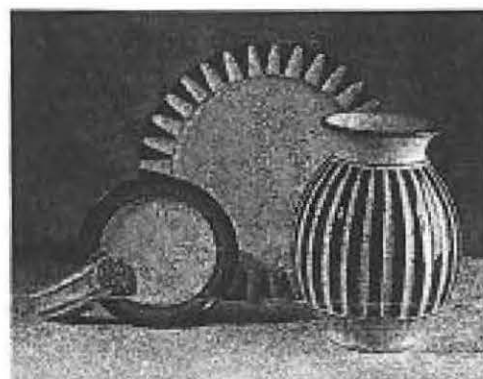
Darrel Hancock

Beautiful and intricate designs on mugs, bowls, and platters for everyday use. He uses soft blues, greens and pinks to compliment any decor.



Martha Melling

Meticulously crafted stoneware for use in the kitchen and on the table. Her work is richly coloured with her signature deep cobalt blue accents.



Fredi Rahn

Fun and colourful, Fredi's red earthenware pieces are designed for everyday use. Her work is rich with textures and contrasts to delight the user's senses.

The Gallery of BC Ceramics is a program of the Potters Guild of British Columbia showcasing works created by British Columbia's most talented ceramic artists and studio potters.



Gift bargains for late shoppers January 2 - 9, 2000

During the first week of our annual *Beat the Post-Holiday Blues 10% Discount Sale* the Gallery offers loyal customers an extra 5% discount. Please present this flyer to receive 15% off all ceramic purchases from January 2 - 9. Sorry, the discount does not apply to magazines and books.

Debbie Dewar

Funky bold and colourful ceramics with playful designs that will bring a sense of fun to any setting. Join celebrities who have purchased these pieces after using them at Bishop's Vancouver restaurant.

Consider a gift of a goblet, tankard or mug for your millennium celebrations

Stems & Steins

Annual Holiday Exhibition and Sale
December 4 - 31, 1999

a unique opportunity to purchase beautifully crafted handmade wine goblets and beer steins

Mug Wall

Mugs are ideal solutions for the gift giving dilemma. No one has too many mugs and everyone knows what to use them for! We have a wall of mugs waiting for your selection.

Services available

- knowledgeable and informative staff
- order or select in person or by phone, fax or email
- gift registry
- gift certificates
- shipping worldwide

How to find the Gallery by car

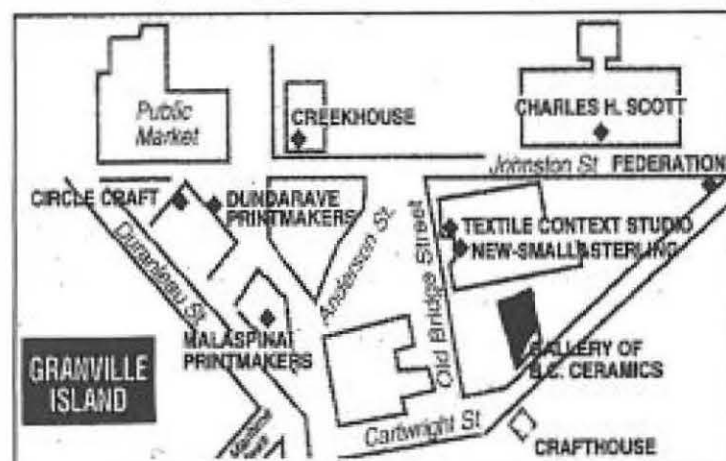
Follow the signs to Granville Island under the south end of the Granville Street Bridge. See map below.

Parking is free on the streets around the Gallery with additional paid parking in nearby garages.

How to find the Gallery by bus

Take bus #52 False Creek South from downtown Granville Street or #52 Gastown from Broadway at Cambie.

map courtesy of PREVIEW: the Gallery Guide



Holiday Season Gallery Hours

November	
Monday - Thursday	10:00-17:30
Friday, Saturday, Sunday	10:00-18:00
December	
Monday - Thursday	10:00-18:00
Friday, Saturday, Sunday	9:00-18:00
Special hours	
December 24 and 31	9:00-15:00
December 25, 26 and January 1	closed
January	
Tuesday-Thursday	10:00-17:30
Friday-Sunday	10:00-18:00
Mondays	closed

Gallery of BC Ceramics
1359 Cartwright Street
Granville Island
Vancouver, BC
V6H 3R7

tel 604.669.5645
fax 604.669.5627
email bcpguild@intouch.bc.ca

